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*The Etymological History of the Three Hebrew Synonyms for 'to Dance,' HGG, HLL and KRR, and their Cultural Significance.*—By JULIAN MORGENSTERN, Professor in the Hebrew Union College, Cincinnati.

There are several words in Hebrew for 'to dance.' They may be divided into two groups according to the motion they connote. פזז<sup>1</sup>, רקד<sup>2</sup>, and possibly also פסח<sup>3</sup>, seem to connote a dance with a hopping or jumping motion, while חוג<sup>4</sup>, חול<sup>5</sup> and כרר<sup>6</sup> describe a whirling, circular dance. Only the last three words concern us here.

According to Gesenius the fundamental meaning of the stem חול is 'to revolve in a circle,' 'to turn,' while in Hebrew 'to dance' is the simplest meaning of the word. However it is questionable whether 'to revolve in a circle,' or even 'to turn' are absolutely simple and fundamental concepts. In all likelihood, as we shall see, the original meaning of this stem was 'to be round,' and from this the secondary meanings, 'to revolve in a circle,' 'to turn' and 'to dance,' evolved.

It is interesting that of the various words in Hebrew and other Semitic languages for 'to be round,' חוג, חון and כור, are strikingly similar to the two words for 'to dance,' חוג and כרר. We may infer that חוג and כרר are both secondary formations from חוג and כור respectively, and that consequently the fundamental concept of these three words for 'to dance' was 'to be round.'

It is somewhat surprising that inasmuch as from the two ע"ו verbs, חוג and כור, 'to be round,' the ע"ע verbs, חוג and כרר developed, the same process did not take place with the other ע"ו verb, 'to be round,' חול, and that it itself came to connote 'to dance,' without developing a corresponding ע"ע form, חלל, with this connotation. However it is not unlikely that some

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<sup>1</sup> Gesenius<sup>4</sup>, 707.

<sup>2</sup> Ibid. 581.

<sup>3</sup> Ibid. 593.

<sup>4</sup> Ibid. 195.

<sup>5</sup> Ibid. 191f.

<sup>6</sup> Ibid. 328.

such evolution did take place. For on the one hand the forms *מחללות*<sup>7</sup> and *חללים*<sup>8</sup> could quite as well be from *חלל* as from *חול*. And on the other hand we need not doubt that *חלל*, 'to pierce,' 'to wound,' in other words 'to make a round hole,' which all modern lexicographers<sup>9</sup> distinguish most carefully from *חלל*, 'to profane,' is a secondary formation from *חול*, 'to be round.' This would account for the following derivatives:

*חליל*<sup>10</sup>, a flute, i. e. an instrument through which a round hole (or holes) has (have) been pierced<sup>11</sup>;

*חלה*<sup>12</sup>, probably not 'a pierced cake,' as Gesenius suggests, but rather 'a round cake.' *חלת לחם* would then, both in origin and development, closely parallel *כור לחם*, from *כור*, 'to be round';

*חלון*<sup>13</sup>, 'a window,' i. e. 'a round opening';

*מחלה*<sup>14</sup>, 'a cave,' i. e. 'a round hole in the earth.'

But are the words which the lexicographers distinguish as *חלל* I and *חלל* II related? At first glance this differentiation seems correct, since *חלל* I, 'to profane,' is equivalent to the Arabic *حَلَّ*, while *חלל* II, 'to pierce,' is equivalent to *حَدَّ*<sup>15</sup>. However the connection of *حَدَّ*, 'to pierce,' and *حِلَّة*, 'a hole,' 'an opening,' *حَلَّال* 'an instrument for boring,' 'around' (in a semi-prepositional sense), *حَلِيل*, 'pierced,' and, singularly enough *حَوَّل* (from *خال*), 'a dancer'<sup>16</sup> with the other meanings of this same stem, is not at all clear. But since in Arabic *حال*, and not *خال*, means 'to become crooked,' 'to change,' apparently in the simplest meaning also 'to be round,'<sup>17</sup> it follows in spite of the above seeming contradiction that the relation-

<sup>7</sup> Jud. 21. 23.

<sup>8</sup> Ps. 87. 7. Usually amended to *מחללים*.

<sup>9</sup> Gesenius<sup>14</sup> 212 (but cf. Thes. 1. 477); Siegfried-Stade, 204f.; König, 110 and Brown-Driver-Briggs, 319ff.

<sup>10</sup> Gesenius<sup>14</sup>, 209.

<sup>11</sup> Cf. also *נחילות*, Ps. 5. 1.

<sup>12</sup> Ibid. 208.

<sup>13</sup> Ibid. 208.

<sup>14</sup> Ibid. 374.

<sup>15</sup> Lane, 1. 777ff.

<sup>16</sup> Dozy, *Supplément*, 1. 413.

<sup>17</sup> Lane, 1. 673ff.

ship of חָלַל and חָלַל is more fundamental and certain than it seemed at first sight. Therefore there may still be some relationship between חָלַל I and חָלַל II, and they may even be one word, as in fact Merx<sup>18</sup> and Gunkel<sup>19</sup> hold. And granting that חָלַל II, 'to pierce,' is derived from חוּל, the question arises whether חָלַל I, 'to profane,' in Arabic حَلَّ<sup>20</sup>, be in any way related to חוּל.

However, before discussing this question let us briefly consider the other common word for 'to dance,' חָגַג. We have seen that in all likelihood it was derived from חוּג, 'to be round.'<sup>21</sup> From it we have חָג, originally 'a round dance,' secondarily 'a festival.'<sup>22</sup> The word is used in its original sense in Exod. 13. 6 and undoubtedly also in Ps. 118. 27.<sup>23</sup> The Targumic and Talmudic word חִינּוּא connotes (a) 'a circle,' 'dancing,' 'chorus,' 'feast,' (b) 'a dancing-place in a vineyard' (= מחוּל), (c) the name of a musical instrument (= חָלִיל), and (d) 'a fair,' 'a cattle market' (= Arabic حَاج)<sup>24</sup>.

It is apparent that the words חָגַג-חוּג went through much the same evolution as חָלַל-חוּל, and this independently of the latter words.<sup>25</sup> In this connection it may also be noted that in Syriac the secondary meaning of חָג 'to grieve,' 'to bewail,'

<sup>18</sup> *Chrestomathia Targumica*, 201.

<sup>19</sup> *Schöpfung und Chaos*, 31.

<sup>20</sup> Lane 1. 619ff.

<sup>21</sup> That this was the original meaning of this word may be inferred from the other Hebrew derivatives, חוּג, 'the horizon' (Gesenius<sup>14</sup>, 194) and כְּחוּגָה, 'a circle' (instrument; *ibid.* 373), and from the Aramaic חוּגְתָא, 'a circle' (Jastrow, 430a), חָגַג, 'to turn', 'to describe a circle' (*ib.* 424a), and חִינּוּא, 'a circle' (*ibid.* 424a). (Cf. also Nöldeke, ZDMG. 41. 719, and Wellhausen, *Reste*<sup>2</sup>, 110). Note also the Syriac חָג and חָג and their derivatives (Payne-Smith, 1190f. and 1217f.) and also חָג, 'a cave' (Broekelmann, 103a); 'an idol shrine' (Payne-Smith, 1190).

<sup>22</sup> Gesenius<sup>14</sup>, 191.

<sup>23</sup> Cf. Baethgen, 356.

<sup>24</sup> Jastrow, 458a. Cf. also חִינּוּא, חִינּוּא, and חִינּוּא, and the derivative חָגַג, 'to play the חִינּוּא', 'to dance' (Jastrow, 481b).

<sup>25</sup> It is therefore not at all surprising that almost invariably the Targum renders the Biblical מחוּל or כְּחוּלָה by חִינּוּא (cf. Exod. 15. 20; Jud. 21. 21; 1 Ki. 1. 40; Ps. 87. 7; Lam. 5. 15 חִינּוּא). Note also that in Am. 8. 10 חָג is used exactly as מחוּל in Ps. 30. 12 and Lam. 5. 15.

parallels the secondary meaning of the other word for 'to dance,' **דָּנָה**, 'to grieve,' 'to lament.'<sup>26</sup>

That this evolution took place independently with both stems, **חול-חולל** and **חוג-חוג**, and apparently, in part also with **רקד**, shows that not the words themselves gave rise to and furthered this evolution, but rather the significance attached by the primitive Semitic mind to dancing as a peculiar and purposed ceremony. Or, to be more specific, the word **חִינָנָה**, 'a dancing-place in the vineyard,' could never have developed from **חוג** (**חוג**), 'to dance,' paralleling precisely the development of **מחול** from **חול**, had not some deep meaning and purpose attached to the general rite of dancing, and particularly of dancing in the vineyards.

As a rule every vineyard in ancient Israel had a **מחול**, etymologically 'a dancing-place,' an open space from twelve to sixteen cubits in width, surrounding the entire vineyard between fence and vines.<sup>27</sup> Bertinoro<sup>28</sup> states that in this **מחול** the maidens of Israel used to celebrate their vineyard dances. Jud. 21. 21 implies that regularly at the celebration of the annual *ḥag* the maidens of Shiloh came forth to dance in the vineyards. A more detailed statement is given in the Mishna.<sup>29</sup> 'Rabban Simeon b. Gamaliel said, "Israel had no festivals like the 15th of Ab and Yom Kippur, for on them the maidens of Jerusalem used to go out, clad in white garments, that had been borrowed, in order not to put to shame those who had none. All these garments had to be previously dipped in water. And the maidens of Jerusalem would go out and dance in the vineyards. And what would they say? 'Young man, lift thine eyes and see whom thou wilt choose. Set not thine eyes upon beauty, but upon the family, etc.''"' To this a Boraitha adds the note that whatever man had no wife would have recourse to these dances, in order to procure for himself a mate.<sup>30</sup> The Gemara identifies the dances upon the 15th of Ab with those

<sup>26</sup> Payne-Smith, 3976ff.; also **חִינָנָה**, 'lamentation', and **חִינָנָה**, 'lamentable'.

<sup>27</sup> Kila'im 4. 1-2.

<sup>28</sup> Ad loc.

<sup>29</sup> Ta'anith 4. 8.

<sup>30</sup> B. Ta'anith 30b.

of the maidens of Shiloh.<sup>31</sup> The Mishna states very clearly that these dances were celebrated twice each year; Josephus,<sup>32</sup> that they were celebrated thrice annually. Jer. 31. 3f. is final proof that these vineyard dances were a common rite: 'Again will I build thee, and thou shalt be rebuilt, O virgin, Zion; again shalt thou adorn thyself with thy tambourines and go forth in the dances of the merry-makers.<sup>33</sup> Again shalt thou plant vineyards upon the mountains of Samaria; the planters shall plant and shall profane.'<sup>34</sup>

That this was no mere idle sport is certain. The detailed account of the Mishna, coupled with the picture in Jud. 21. 21 and other evidence, which lack of time forbids presenting here, indicate that in the ancient Israelite or pre-Israelite form of the ceremony the young men regularly stood by, openly or concealed in the vineyards, as were the Benjaminites, and at the proper moment stepped forth and seized, each the maiden of his choice, to become his partner in sacred sexual intercourse for the night, and his wife and the mother of his children for the future.

An interesting modern Beduin parallel to this entire ceremony is described by Doughty.<sup>35</sup> 'Now in the mild summer is the season of *muzzayins*, the nomad children's circumcision feasts: the mother's booth is set out with beggarly fringes of scarlet shreds, tufts of mewed ostrich feathers and such gay gauds as they may borrow or find. Hither a chorus assembles of slender daughters of their neighbours, that should chant at this festival in their best array. A fresh kerchief binds about every damsel's forehead with a feather; she has earrings great as bracelets, and wears to-day her nose-ring, *zmèyem*: they are jewels in silver: and a few, as said, from old time, are fine gold metal, *thahab-el-asfar*. These are ornaments of the Beduin women, hardly seen at other times (in the pierced nostril they

<sup>31</sup> Ibid.

<sup>32</sup> Ant. 5. 2. 12.

<sup>33</sup> For משחקים as meaning 'dancers', cf. Wetzstein, ZDMG. 22 (1868). 105, n. 45. Cf. also 1 Sam. 18. 7 and 2 Sam. 6. 21, and also the undoubtedly kindred stem, צחק. Exod. 32. 6.

<sup>34</sup> וחללו, cf. Cornill, *Jeremia*, 332f. and also below.

<sup>35</sup> *Arabia Deserta*, 1. 168f. Cf. also Wetzstein in ZDMG. 22 (1868). 105f., note 45; Euting, *Tagebuch*, 140; Curtiss, *Ursemitische Religion*, 48; Jaussen, *Les coutumes des Arabes au pays de Moab*, 364.

wear for every day, a head of cloves) and she has bracelets of beads and metal finger-rings. The thin black tresses loosed to-day and not long, hang down upon their slight shoulders, and shine in the sun, freshly combed out with camel urine. The lasses have borrowed new cloaks, which are the same for man or woman. Making a fairy ring apart, they begin clapping the palms of their little hands, to trip it around together, chanting ever the same cadence of a few words, which is a single verse. Hungered young faces, you might take them for some gypsy daughters; wayward not seldom in their mothers' households, now they go playing before men's eyes with a downcast look and virginal timidity. But the Arab raillery is never long silent, and often young men, in this daylight feast, stand jesting about them. Some even pluck roughly at the feathers of the lasses, their own near cousins in the dance, which durst answer them nothing, but only with reproachful eyes: or laughing loud the weleds have by and by divided this gentle bevy among them for their wives: and if a stranger be there, they will bid him choose which one he will marry among them. 'Heigh-ho! what thinkest thou of these maidens of ours, and her, and her, and be they not fair-faced?' But the virgins smile not, and if any look up, their wild eyes are seen estranged and pensive. They are like children under the rod, they should keep here a studied demeanor; and for all this they are not sirens. In that male tyranny of the Mohammedan religion, regard is had to distant, maidenly behavior of the young daughters; and here they dance as tender candidates for happy marriage and blessed motherhood of sons.' This festival, as observed by Doughty, took place shortly, probably only a day or two, before April 15th.

Furthermore these dances were integral parts of the celebration of ancient festivals. Jud. 21. 21 states explicitly that the dances in the vineyards were a part of the celebration of the annual *ḥag*, while Josephus states that they were celebrated thrice annually, i. e. presumably at the three annual harvest-festivals. The intimate connection of these dances with the annual *ḥag* is also implied in Jer. 31. 3ff. Finally it can be shown that the 15th of Ab, the first day upon which, the Mishna states, the vineyard dances were held, marked the close of an ancient, seven-day, agricultural festival, beginning on the 9th of Ab, as usual with mourning, fasting and bewailing the dead

Adonis, and culminating in rejoicing, merry-making, feasting, dancing in the vineyards, sacred sexual intercourse and marriage of the participating youths and maidens on the 15th. Likewise the dances celebrated according to the Mishna on Yom Kippur constituted one of the closing rites of the great annual *ḥag* or Succoth-festival, which, as could be shown did time permit, in the period just before the Babylonian Captivity began on the 3d of the seventh month, likewise with mourning, fasting and bodily affliction in honor of the dead Adonis,<sup>36</sup> and culminated in the celebration of the beginning of the new year on the 10th of the seventh month.<sup>37</sup> Invariably these dances were held on the last day or night of the festival.

These dances, together with the attendant sexual intercourse, were in origin undoubtedly homeopathic magical rites, celebrated in the worship of the ancient Semitic mother-goddess, and were designed to promote the fertility of vineyards and fields. But in all likelihood they served another, equally important purpose. The ancient Semites, both in the pastoral and agricultural stages of civilization, strictly observed the principle of taboo, the recognition of the deity's prior right as creator to human and animal offspring and crops. Yet the tabooed object had somehow to be redeemed and rendered fit for profane use in order that the people might live. The fundamental principle of the removal of taboo, apparently among almost all primitive peoples, was that the sacrifice of a part of the tabooed object, and particularly the first and best part, redeemed the remainder. These taboo-sacrifices, first sheaves, first fruits, firstlings, and in the early stages of Semitic religion, first born, were regularly offered as part of the celebration of the great festivals, in the desert at the early spring festival, the forerunner of the Biblical Pesach,<sup>38</sup> and among the agricultural Semites at the great harvest-festivals. The first sheaves of the new grain were naturally

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<sup>36</sup> Cf. Jeremiah 41. 4ff.

<sup>37</sup> Cf. Ezek. 40. 1; Lev. 25. 9. In addition to these dances on the new year's day, various appropriate rites of purification, such as sending forth the scapegoat and kindling new fires in all sanctuaries and houses of the land, were performed. These later developed in part into the peculiar ritual of the Day of Atonement, and in part into the ritual of the so-called *simḥath beth ḥašo'ebah*, a part of the celebration of the post-exilic Succoth-festival.

<sup>38</sup> Cf. Wellhausen, *Prolegomena*<sup>3</sup>, 85f.



offered each year. The taboo-sacrifice of fruit trees, and presumably also of vines, was the entire crop of the fourth year. Before the taboo-sacrifice was offered the object was קדש, Arabic حَرَم. The offering of the taboo-sacrifice rendered it חלל Arabic حَلَّل. The corresponding verbs are חלל and חלל or אכל. Possibly because the offering of the taboo-sacrifice marked the beginning of the profane, and therefore real, use of the tabooed object, חלל came to mean in the Hiphil, 'to begin.'

Deut. 20. 6 and 28. 30 and Jer. 31. 4<sup>39</sup> imply that the 'profanation' of the vineyard was an important ceremony, of which the offering of the taboo-sacrifice of the vineyards was undoubtedly the central feature. But inasmuch as these first fruits of the vines were offered at the fall harvest-festival, probably the entire festival celebration was correlated with the ceremony of 'profanation' of the vineyard. Certainly this is implied in Jer. 31. 3ff. We know from abundant evidence that the first fruit sacrifices were offered at the close of these harvest-festivals. In consequence we may safely posit some intimate connection between the dances, מחולות, in the vineyards on the night of the last day of the festival, and the sacrifice of the first fruits the next morning, and the other rites implied in the term, חלל כרם. Similarly the חג, undoubtedly the sacred dance, was celebrated on the last night of the ancient Mazzoth-festival.<sup>40</sup> The first sheaf of barley was sacrificed the next morning, the day after the Sabbath or close of the festival.<sup>41</sup>

Accordingly we need no longer doubt that חלל, 'to profane,' i. e. by the offering of the proper taboo-sacrifice and the other attendant ceremonies, including the festival dances, is likewise

<sup>39</sup> Cf. also Jud. 9. 27 and the remarks on חלולים below.

<sup>40</sup> Exod. 13. 6.

<sup>41</sup> Elsewhere (in a paper as yet unpublished) I have shown that the traditional Pharisee interpretation of the expression 'the morrow of the Sabbath' (Lev. 23. 11), viz. the second day of the Passover-festival, was less in accord with the earliest practice than the common Samaritan, Sadducee, Boethusian and Falasha interpretation, viz. Sunday, the day after the Sabbath of the festival. I have shown also, that in all likelihood the Mazzoth-festival began regularly upon Sunday; hence the 'morrow of the Sabbath' was also the day after the close of the festival.

derived from חול, 'to be round,' 'to dance,' and is therefore practically one word with חלל, 'to pierce.'

Further derivatives of חול-הלל in various related meanings are:

חל<sup>42</sup>, 'profane.'

חללה<sup>43</sup>, not so much 'a woman who has been profaned' (in a moral sense), as one who has participated in the sacred sexual intercourse attendant originally upon the dances. Probably חללה was primarily the technical term for a woman who had participated in these dances and in the attendant sexual intercourse; hence the Arabic حَلِيلَة, حَلِيل, 'husband,' 'wife,'<sup>44</sup> and the Syriac سَحْبَا, 'wedding feast.'<sup>45</sup>

חלולים, 'the first-fruit sacrifice of trees and vines.'<sup>46</sup> That this word should be read with ח instead of ה, as in both Biblical passages, is certain. The offering of these חלולים constituted the characteristic rite of the ceremony described by the technical term חלל כרם. The Pešitta renders חלולים of Jud. 9. 27 by سَحْبَا<sup>47</sup>, while the Targum renders it חנינין. Clearly both versions read חלולים in the original text. Further proof of this confusion of the original ח of this stem with ה, and the consequent confusion with the stem חלל, is seen from the LXX rendering αἰνέσασθε for the וחללו of Jer. 31. 4.<sup>48</sup>

In Arabic we find a practically parallel etymological development. حال (= חול) means 'to be round' or 'curved.'<sup>49</sup> From this we have, corresponding to various Hebrew words from חלל, 'to pierce,' حَلَّة, 'a large basket' or 'a copper cooking-pot,'<sup>50</sup> presumably so named from its round shape, and اَحْلِيل

<sup>42</sup> Gesenius<sup>14</sup>, 207.

<sup>43</sup> Ibid. 210.

<sup>44</sup> Lane 1. 621. Lane remarks, 'According to some they are so-called because the husband is lawful to the wife and the wife to the husband: but the word (or rather each word) thus applied is ancient: not a law term.'

<sup>45</sup> Brockelmann, 111.

<sup>46</sup> Lev. 19. 24; Jud. 9. 27.

<sup>47</sup> All the more significant since it renders the same word in Lev. 19. 24  
חלולים = חלולים.

<sup>48</sup> Similarly the Syriac سَحْبَا, 'wedding-feast', is rendered in Mandaean (cf. Nöldeke, *Mandäische Grammatik*, 118), Targum and Talmud (Jastrow, 346a), with ה and not ח.

<sup>49</sup> Lane, 1. 673ff.

<sup>50</sup> Ibid. 1. 621.

and **تَحْلِيل**, 'the orifice in the penis, breast or udder.'<sup>51</sup> On the other hand corresponding to **חָלַל** 'to profane,' we have **حَلَّ**, 'to be permitted (for profane use)' and **حِلٌّ** (= **חֵל**), 'that which is permitted' (opposite of **חָרַם**, 'sacred, taboo'). We have also **חָלַל** and **أَحَدَّ**, 'to profane'<sup>52</sup> and **حَلَّ**, inf. **حَلَّة**, 'to pass from out the state of ritual uncleanness (of a woman in her courses or after childbirth), or ritual holiness,' as **حَلَّ الْحُمِّ مِنْ إِحْرَامِهِ**, 'to remove the sacred mantle worn during the pilgrimage to Mecca.'<sup>53</sup> Finally we have **حَلِيل**, 'that which is permitted,' also 'husband,' 'wife,' and **حَلِيلَة** and **حَلَال**, 'wife.'<sup>54</sup> It is particularly significant that according to Wetzstein<sup>55</sup> **حَلِيل** is the term applied to the female participant in the Beduin dance, and means 'wife and children.' Certainly the evolution of these various terms in Arabic proceeded independently of the corresponding evolution in Hebrew. This, together with the fact already noted, that a parallel evolution took place with the stem **חֹוּג-חֹג** rounds out our chain of argument. The connection of the dances with the rites of mourning for Adonis, also an integral part of the celebration of these festivals, likewise accounts for the secondary meaning in Syriac of **ܚܘܘܓ**, 'to grieve,' 'to lament.'

In Assyrian, too, a number of words may possibly be correlated with the stem **חָלַל**. In addition to *halālu*, with **ח**, 'to pierce,' 'to conceal oneself in holes,'<sup>56</sup> and its immediate derivatives, there are also *malīlu*, 'flute,'<sup>57</sup> *elēlu*, 'to play the flute'<sup>58</sup> and *mutahlīlu*, 'a flute-player,'<sup>59</sup> with an apparently free interchange of the aspirated and unaspirated guttural. This is not so very surprising in Assyrian. There is also possibly, *alallu*,

<sup>51</sup> Lane, 1. 622.

<sup>52</sup> Ibid. 1. 619ff.

<sup>53</sup> Ibid. 1. 620.

<sup>54</sup> Ibid. 1. 622.

<sup>55</sup> ZDMG. 22 (1868). 105, note 45.

<sup>56</sup> Delitzsch, HWB. 276f.; Meissner, *Supplement*, 38.

<sup>57</sup> Delitzsch, HWB. 414a.

<sup>58</sup> Ibid. 73a.

<sup>59</sup> Muss-Arnolt, *Dict.* 314.

*elallu*, 'a water-pipe of wood, reed or clay.'<sup>60</sup> Another interesting and possibly significant parallel suggests itself between the two common verbs for 'to be clean,' 'to purify,' *elēlu*<sup>61</sup> and *ebēbu*<sup>62</sup> on the one hand and the two words for 'flute,' in Assyrian *malīlu* and *imbūbu*,<sup>63</sup> in Hebrew חליל and אבוב. Syriac אבב<sup>64</sup> on the other hand. The latter word is generally derived from the stem נכב, 'to be hollow,'<sup>65</sup> a meaning closely related to 'to be round' of חלל-חול. Not improbably both words, *elēlu* and *ebēbu*, are secondary formations from the nouns *malīlu* and *imbūbu*, or rather from the stems אלל and אנב implied in these two nouns. This meaning, 'to be clean,' 'to purify,' may well have developed out of the ritual significance of the festivals, in the celebration of which, not only in Palestine, but as ample evidence shows, in Assyria also, both playing the חליל or אבוב as well as the dances of the maidens were important rites. Hence the secondary name of Adonis, Abobas.<sup>67</sup> Parallel to the Assyrian *elēlu* and *ebēbu* are the secondary meanings of חלל, in Aramaic, 'to wash,'<sup>68</sup> in Syriac, 'to purge,' 'to purify,'<sup>69</sup> and of the Arabic حَلَّ already noted, 'to pass from out the state of ritual uncleanness or holiness.' Possibly, too, the name of the sixth month, *Ulūlu*, may be correlated with this stem. As its common ideogram,<sup>70</sup> 'the month of the sending of Ištar,' indicates, in all likelihood an important Ištar-Tammuz festival was once celebrated in it, undoubtedly with playing the *malīlu* and dances of the maidens as well as other rites. With this same stem must also be correlated *ellu* and *ellitu*, 'bread' or 'cake,' identified by Jensen<sup>71</sup> with the

<sup>60</sup> Delitzsch, HWB. 73a.

<sup>61</sup> Ibid. 71ff.

<sup>62</sup> Ibid. 4f.

<sup>63</sup> Ibid. 443a.

<sup>64</sup> Jastrow, 3b.

<sup>65</sup> Brockelmann, 1a.

<sup>66</sup> Gesenius<sup>14</sup>, 424.

<sup>67</sup> Movers, *Die Phönizier*, 1. 202. Cf. also the names Giggiras and Kinyras, both related to גִּיגִיר, (ibid. 239ff.), also apparently played at these festivals.

<sup>68</sup> Merx, *Chrestomathia Targumica*, 201.

<sup>69</sup> Brockelmann, 111a.

<sup>70</sup> Brünnow, *List*, 10759.

<sup>71</sup> KB. 6<sup>1</sup>. 511.

Hebrew חלה, and together with חלה, regarded by him as a synonym of the Assyrian *kamānu*, Hebrew כֶּן, the peculiar cake or loaf used in the worship, not only of the Assyrian Ištar, but also of the western Semitic forms of the mother-goddess. It can be shown that the eating of these cakes likewise constituted an important feature of the celebration of these great annual festivals in honor of the Semitic mother-goddess and the divine child, Adonis-Tammuz. Finally, since rites of mourning for Adonis-Tammuz were also integral parts of the celebration of these annual festivals, probably *hīllu*, 'sorrow'<sup>72</sup> and *elēlu*, 'lamentation?'<sup>73</sup> are also related to the original stem חלל.

This investigation might be carried further, did time permit. It would lead to the consideration of the full significance of dancing and attendant rites in early Semitic religion, of the principle of taboo and its removal, of the various Semitic shepherd and agricultural festivals and the deities in whose honor they were celebrated. In short it would mean a systematic presentation of what might well be called primitive Semitic religion. It is indeed a large and fascinating subject. It suffices, however, here, merely to have briefly indicated its possibilities.

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<sup>72</sup> Delitzsch, HWB. 277a.

<sup>73</sup> Ibid. 73a.